

RELIGIOUS LITERATIZATION

(ORATION)



... *RICK*: This is gonna jog to the head anyway, so we're gonna be trimming a half inch off. Did you allow for that? *RUDY*: I did, sort of. All this background stuff will be totally incomprehensible once it's bound like this. The only things that matter on this small booklet are these lines of type. *RICK*: It's printed on a twentyfive thirtyeight sheet. Last time we probably never changed the setups on the lips, so we wound up with a short lip. *ELIZABETH*: So if we're doing twentyfive thirty-eight, and I got a half inch head trim on the film that is provided, does that mean I have to guillotine cut, or do you want me to take that

stuff ... *RICK*: No, we want everything with a half inch head (Rich
aaaard, line one!) trim, even if you have to do a new rule out. *ELIZABETH*: OK that's fine. *RICK*: Then we should lay everything out and get proper lip from front to back. *ELIZABETH*: Now what about eh ... (Rich
aaaard, line one!) trying to take

some trim on the folder? *RICK*: Let's see. It's eleven and a quarter, that's twentytwo and a half, out of twentyfive, that's two and a half inches split between front and back. If you want one and one ... one half ... *ELIZABETH*: Can you run that through the müller? *RICK*: Yes. *ELIZABETH*: I thought it was one and one eighth. *RICK*: We'll have to double-check that. How about this letterpress insert? We can run this through the müller without a problem. We'll put the cover on ... or is that too big? We should marry these two inside signatures first and then put it back on. We can combine it (Rich
aaaard, line one!) inside piece. Actually it depends on what that letterpress piece looks like. *RUDY*: It's printed on a ten by thirteen inch sheet. They'll have a three and a half inch flap and it will be die cut in the shape of a house

on its side. *RICK*: Do we have a half inch head trim? *RUDY*: No, an eighth. You want a half inch? It hasn't been printed yet. We can still change it. *RICK*: Well, the rest of the book has a half inch. *RUDY*: OK we'll get you a half inch trim. *RICK*: It's either that or we can try and float it in the center. I can float it into the very center of the book...

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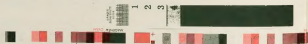
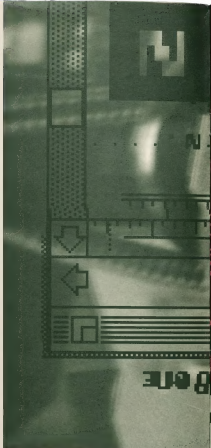
Due to uncontrollable pigment fading, varnish discoloration and paper aging, the colors in this book will change in approximately one year. These color changes are more common in the light colors. The colors will be replaced regularly to maintain accurate color communication.

Date of first use:

This book belongs to:

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WARNING:
 CONTENTS MAY BE
 OFFENSIVE
 TO THOSE WHO
 ARE INTOLERANT
 OF ANY IDEAS
 THAT DO NOT
 CONFORM TO
 THEIR OWN

contents

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EDITOR
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**ENIGME IS
 AVAILABLE
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ENIGME #12

Design and production: Rudy Vanderhaeghe, Librarian: Robert Allen Polesky, Typographer: Deanna Lohr.

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Phone: (212) 675-1111. Fax: (212) 675-1111.

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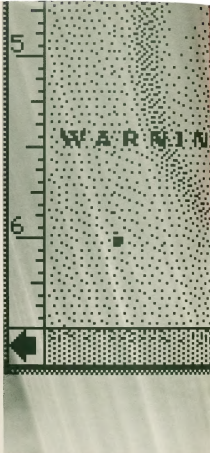
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Please check one of the following, sign and return to us so we may complete your job.

- ☐ 1. okay to print
☐ 2. make corrections and print
☐ 3. make corrections and submit another proof

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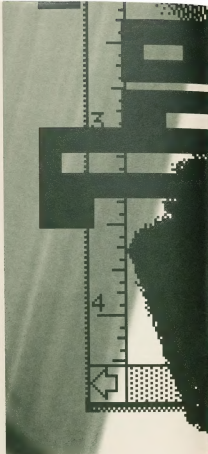
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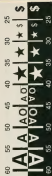
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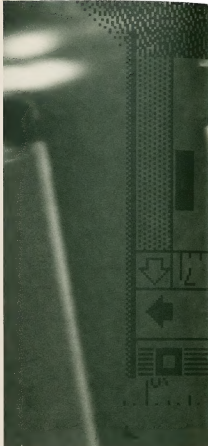
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art? What happened?

Julie: I'm not sure. Why did you come here to interview me?

Ensign: Your name just kept popping up. I became very interested.

Julie: Well, we do print national and local things. (Ensign: But you're Dutch. Is there such a national idea?) Julie: It's often since time, especially since our business is mostly dependent on word of mouth. I do work with a stock order variety of designs for more than I did when I started twenty years ago. And what makes each of us work is individual. The wide range of national designers that have been working with us. Also, I think my business has grown along with the design community here in San Francisco, which has become more and more prominent and is very active.

Ensign: Do you think they're quite a few more people today? Julie: Oh yes. Of course everybody thinks it is the response to it very high interest, but we make a real effort to make it more affordable. It's really speaking that makes us compete with good quality art. Also, many designers think that interest is only applicable to a very narrow range of designs. Certainly if you don't have your work to make up and the elements and notes that are available from type-foundries, it is limited.

Ensign: There is a very active and you can create very fine work with these materials, within the context of graphic design and how designers need to organize themselves. It is important that interest should not be defined by the aesthetic principles of metal type and so-called typography. It is a very flexible medium. You can print from wood, from all kinds of metal, from photoengraving, made of tin, copper, magnet, and so plastic photoengraving plates, which is what we use now. This last technique made it possible for us to greatly increase the range of artists that we can print from.

We make metal photoengraving from virtually any artwork that we get. We can print very fine lines, or big solids. It doesn't have to be just type and ornaments, and given the incorporation of interest, it will certainly be different from other because of the technical qualities. Also, interest grows on a demand level of use, and we can use more unusual materials. We have tried to get interested in very much participate in the design marketplace. We have done that by being able to process and print a wide range of art work, to have the versatility, technicality, or say the kind of things that people need to see marketed. And we've tried to make it available in terms of clients' budgets.

Ensign: It seemed to me that interest was more or less doing now. Is there still room for interest in design?

Julie: I'd have to see more people with interest in design like mine.

Ensign: Do you see that happening?

Julie: Well, there are a few advantages to it. One problem is that it is very difficult to get equipment. Some of my work I get out of a printer's hands. Our clients all of my equipment are out of business. The other problem is that there isn't a position to learn how to work yourself. There are more books and programs around as colleges that there used to be, but then you have to use the program that they don't teach you the way to use the program that they don't teach you. It's really set up for creating art, but doesn't embrace the range of things that you need to do to be in business.

Ensign: How do you feel about computers?

Julie: I think computers are great. They're just another way to produce artwork. It's just another way to be creative. And the way we're not, we can take the artwork that comes from a computer and print it. Do the other hand, computers are contributing to an attitude that everything has to be designed. Every time there, even if it's one person, but to have a logo, and community associations are more "designed." It didn't used to be like this. Right used to be "see, look, better." And that was it. Your name was your logo.

"THE HIDDEN PATHS ARE THE MOST BEAUTIFUL ONES." H. N. WERKMAN

An homage by Ed McDonald

The idea of very personal, passionate creation and commercial printing are rarely held side by side in the mind. The design professional of today, having gone through a course of study that probably never recognized the "personal" or "passionate" and perceiving printing as a practical and expensive one, may see these two ideas as compatible as brown bread and cherry yogurt.

Most people familiar at all with H. N. Werkman's work, have seen examples in Herbert Spencer's excellent book, *Pioneers of Modern Typography* or a small mention in *A History of Graphic Design* by Philip Meggs. In both books Werkman keeps company with El Lissitzky, Piet Mondrian and other important modern typographers. However, to see Werkman in this light is to acknowledge only one important phase of a career that is quite open for more to Dadaism, Surrealism, and the creative freedom of Van Gogh than it does to De Stijl or Constructivism. Werkman himself, after a period of intense interest in the international avant-garde, turned his back on the more theoretical modern movements, they simply did not offer the degree of personal and intuitive creative freedom he sought. Other important differences are evident between Werkman's evolution and the paths of the major movements that have affected the design profession today. Instead of a continued and increased course of abstraction, Werkman chose to express his vision of freedom by representing the reality around him through his own evolving techniques. One can literally plot the broadening of Werkman's concerns and awareness through the phases of his work. It is important to keep in mind that throughout his life he earned his living as a commercial printer. His first truly creative period, however, occurs after the failure of his large printing operation in 1923.

His involvement of the previous two years, the printing work, provided the input for his early experiments. Loose and spontaneous comparisons of typographic elements, flat planes (sometimes the backs of wooden printer's

and other static portable surfaces such as an old plate from a book were explored, though not formally by his best. Vincent Van Gogh

The young Werkman had seen an exhibit of Van Gogh's work in Groningen at age fourteen, and the impression of a search for personal truth and freedom was never to leave him. Included in this early period of work are some experiments done on a typewriter (colored letters) and his more famous publications, which were issued under the English title *The New Call*. They included poetry, prose and book illustrations, mostly by Werkman himself. He had seen the De Stijl exhibit of 1922 in Groningen and before the bankruptcy of his first shop, had printed *Blad voor Kunst*, an art news magazine. It is certain that he was aware of current trends in the art world. He eagerly traded his own *The New Call* with other avant-garde journals, among them *De Stijl* and *De Kunst* (Schwitters) and *De Stijl* (Thiele van Dongen). Even though he was conscious of these influences, he never totally lost an awareness of experimentation in his own environment for the "logical" and "universal" goals of the contemporary movements. His early prints defy the geometric two-dimensional tenets of De Stijl and Constructivism in limited they represent simple forms, such as the smoke stacks seen from his print shop window, with neatly layered repeated shapes of various orientations that give a sense of illusory depth.

He coined the name "drukwerk," "drucken" in Dutch for "printing" to underline the origin of the pieces as "printing," but not bound by commercial concerns. Of his entire business difficult he works. In the commercial sense everything that had taken us ten years to do was virtually on his own for some time. To be quite frank I don't always understand my own feelings, but I kept reminding myself, all you live now is in fact gained." *The New Call* was produced in his new shop — a small space in the attic of a warehouse — and sent out free of charge. Even though Werkman gained important exposure with his efforts, he found little sympathy with his amateur quest for individual freedom and purity. He continued to live alone in his workshop, but by the tenth year, November 1931, he had lost all faith in the break through the international avant-garde had promised. He ceased publication of *The New Call* and entered a period of creative inactivity.

The only connection remaining from *The New Call* was with Michel Seuphor, member of the "Cercle et Carré" group in Paris. Werkman's trip to Paris in 1932 proved to be a turning point in his work and methods. Although he was unable to visit Seuphor, he returned from the trip full of energy and with an idea for a new technique. He began to experiment with direct application of the ink roller to the paper and hand stamping of printing elements onto the page. He had freed himself from his work (from the constraints of the state "lock up" process of the press. Elements could now be absolutely freely and spontaneously placed and layered. At his workshop, he could immediately see the results of his actions and respond accordingly with the next element. Even though there do not seem like grand statements to us today, they are actually precursors for parts of the design process that we now all take for granted. Imagine how today works on a computer to compare their designs cannot imagine not having total control of the placement and manipulation of items, or having the design process displayed to them step by step on the screen. In creating prints without a press, Werkman had gained a greater degree of freedom and made the design process visible and known. It was of no concern to him that these prints were singular creations (only forty copies of each issue of *The New Call* were ever produced).

It was then 1932 — a crucial year for Werkman. Seuphor died of his pneumonia with the "Cercle et Carré" group in Paris, but during this same time his second marriage ended in divorce and his mother died. The complacency of the Groningen art group, "De Ploeg," with which he was involved, was also a source of frustration. These factors created a period of great depression for Werkman, he even considered following Gauguin's example of emigrating to Tahiti to escape his troubles and gain the free life he sought for, but later cancelled his plans.

This slow period continued until 1933, when he met Gertrude van Leeuwen, Dutch, in 1933, was to become his third wife. A commission for a poster for the Groningen Gauguin at this time led to another major innovation. He now employed cut-socket with his roller technique and hand stamping to gain ultimate control of expressive form in his compositions. This was not a concern of method, for the sake of consistency or logic, but a formal technique that allowed him to express, in his own way, more of the world around him. Werkman was "the producer demands extreme care and precision in his work as both the material and the hand roller are concerned. But it is very tiring and the human limits longer and is indeed much greater than with the methods I used previously. And that places me because, would not like a I I were simply embossing on an old theme. New possibilities emerge of their own accord, creating a perspective that calls directly for a new effort." It is really true that a sort of happy surprise fills me quite naturally when I am at work. It is the in-



grondiger kennis van de pling
ontworpen grafisch werk.
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aanpak van
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relationship between emotion and reason that drives the imagination in a certain direction." Such a statement may be perceived as running parallel to the heroic predicament of his contemporaries but, unlike the continuing experiments of the modern movements

his work gravitated towards the representational. His designs transcended the conventional notion of print, with their ambiguous implications of heavy and light ink directly to a form that were products of emotion, not emotion.

The period 1933-1935 is characterized by these loosely structured representational works. A small edition of the book "The Printing" was done at this time - Weiskamp's reaction to the "The last" issue. Up until this point his work had only been known within Groningen and by a very few international artists. It was in 1935 that Sandberg discovered Weiskamp's prints and arranged for an exhibition for his "Grafisch van het wereld" (Printer from paradise at Helen Spoor's gallery in Amsterdam). The friends and exposure gained from this exhibition proved pivotal for Weiskamp in the upcoming years. These years proved to be difficult ones. Political tensions were increasing in Europe and the Nazi invasion of Holland in May 1940 was a great blow to Weiskamp and the entire artistic community. He produced not a single print that year but did become ac-

quainted with a group that was later to become "De Blauwe School" (The Blue School), a clandestine publishing operation that urged a spiritual resistance to Nazi oppression. August Herold, a member of the group, later wrote of their first meeting: "There we sat together, all of us filled with the same thoughts. Each with his private and personal experiences in life, but now everything seems toward a new focus, the tyranny that has come over us. Our hearts remembered a poem by Rijnhart that ran: It is not that we do not dare, it is that the time is not yet here, to begin every beginning." Herold recalled the reaction: "something in the room had changed. A spark had set fire to the desire for action." Weiskamp said after "this poem must be printed." Weiskamp's active involvement in this group began with the poem and continued for forty years of De Blauwe School, each of which he signed as printer. He was well aware of the danger involved in these activities, but went on to interpret and give form to the spirit of the resistance.

This time and terrible time was one of great activity for Weiskamp. With a refined understanding of his technical experiments intact he was ready again to print multiple copies of his work for a nationwide underground audience. He perceived his mission clearly - it had been his personal mission even in times of peace. The works of this period seem to be a focus for his commitment to individual freedom and purity of expression. The contents of the pages range from the writings of earlier to a version of Gutenberg's 1474 "Tijds kalender," which warned of the danger of Turkish invaders then moving through Europe. This calendar also contained old Dutch rebel songs from the period of the Spanish invasion of Holland in the 16th century. The sense of common purpose and camaraderie, which had been missing from his life since 1934, had been strangely provided by the terms of the war. He was delighted to write to Herold: "This morning I received a card from Sandberg saying: 'The calendar is beautiful. Our friends are filled with admiration and delight.'" Some of his prints had been shown in "The Classified Page" exhibit held at the Stedelijk Museum in 1942, where they attracted the attention of Paul Goussens, who soon became a great friend. It was through him that Weiskamp would meet Rijnveld, Schuurman, and other important Dutch artists.

It was also near this time that he visited the result, not far from Groningen, where the art treasures of the Stedelijk had been hidden. This visit inspired a new crop of prints that was closely followed by his famous "Language of banishment" series, based on the Chinese texts of Martin Buber and published for De Blauwe School. He continued to work fervently on his own drawings as well, being excited and shocked by the sights and events around him. These images are surprisingly peaceful. Sometimes he wrote: "the chaotic of passion, not the paradise that is known, but the unknown, somewhere in the world that no man from this is loved places has yet discovered... still or I have fled, because our world is no longer to be borne." He began to supplement the imaginary escape found in his printed images with drawings and paintings of similar subjects. Even though winter cold and lack of materials made printing more difficult, he was able to produce some eighty prints between January and March 1944. Between March and May of the same year, he was to produce the last seven issues of De Blauwe School. On May 25, 1944 his last grandchild was born, much surprised him to make some trial prints, but the one missed invasion caused by the presence of the Allies in Holland and the news of the execution of Goebbels in June caused him to stop work again. As liberation moved nearer, conditions in Holland became worse. Some of his typesetting material had already been confiscated, electricity was shut off, and telephone and postal communication with his friends, many of whom were in hiding, had become almost impossible. Herold came out of hiding to visit Weiskamp after the disastrous winter of 1944. This proved to be a welcome but final contact. On March 13, 1945 both men were arrested by the secret police and Weiskamp's work was seized and taken to police headquarters. He was accused of "cultural Bolshevism," creating "surrogate trash," and aiding the Jewish cause.

The liberation of Groningen came too late for Weiskamp. In the early hours of April 19, 1945, he was executed with nine other prisoners in woods near Bokkeveen. The tragic end was not complete until, during the battle for liberation, Weiskamp's confiscated works were lost in a fire.

The fact that Weiskamp was able to interpret and, through the use of type and image, truly inform and comment on the qualities of his environment to others establishes him as a great designer. The fact that, through his vision of the human condition, he was able to inspire others and express the spirit of his time establishes him as a great artist. But Weiskamp was a printer who had no more at his disposal (probably for local designers, artists or printers) today. The thing that distinguishes Weiskamp was a willingness to express and evolve a personal vision, not bound by theory or the approval of others, of his own surroundings and impressions through the means he had at hand.



PRODUCTION AND GROWTH TOWARD
80 TONS OF WOOD IN 1971/1972

sublimation
revelation



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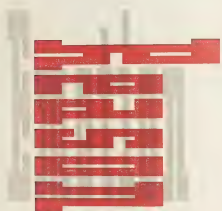


relationship between emotion and reason that drives the imagination in a certain direction." Such a statement may be perceived as
 running parallel to the heroic proclamations of his contemporaries but, unlike the continuing experiments of the modern movements,

his work gravitated towards the representational. His images broadened the conventional net on oil paint, with their impulsive
 application of heavy and light oils directly to pieces that were products of evolution, not evolution.

The period 1922-1933 is characterized by these closely structured representational works. A small edition of the suite "Nix
 Printing" was done at this time - Werkman's machine to the "Nix (Nix)" music. Up until this point his work had only been
 known within Germany and by a very few internationalists. In 1933 it was in 1933 that Sandberg discovered Werkman's prints
 and arranged for an exhibition for the "Bruckler van het paradijs" (Garden from paradise) at Holes Spoor's gallery in Amster-
 dam. The French and exposure gained from this exhibition proved pivotal for Werkman in the upcoming years. Those years
 passed on the Affluence issue. Political tensions were enormous in Europe and the Max Museum of Holland in this area was a

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 zwischen zwei Parteien
 um einen bestimmten
 Zweck zu erreichen.
streiten bedeutet, mit
 einem Gegner zu kämpfen
 und ihn zu besiegen.
streiten ist ein Kampf
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streiten bedeutet, mit
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streiten bedeutet, mit
 einem Gegner zu kämpfen
 und ihn zu besiegen.



case the quality of his work. Through his work, he was able to inspire others and express the spirit of his time. Establishes him as a great artist. But H.N. Werk-
 man was a pioneer who had no more at his disposal (probably far less) than designers, artists or printers do today. The thing that distin-
 guished Werkman was a willingness to express and evolve a personal vision, not bound by theory or the approval of others of his own
 ideas and impressions through the means he had at hand.



PRODUCTION AND GRAPHIC DESIGN
BY THOMAS W. MOFFITT FOR TONY



QUITE IMPROBABLE, BUT SEE THROUGH, HOWEVER, PERHAPS BECAUSE

OF THE PLACEMENT OF THE BUILDINGS, ONLY THE RED GAVE LIGHT

OF THE HOSPITAL AT THE TOP OF THE SLOPE THAT WAS MY
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the longer the

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ORIENTATION WAS ALWAYS AND EVERYWHERE VISIBLE

I WAS DEVELOPED IN DARK AND SEEMED LIKE A

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sublimation
revelation



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NON-DIFFERENTIATING POINTS

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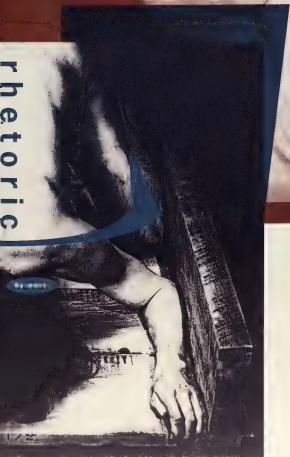


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DIGITAL SHIPPING

discontinuity
dissonance

ALLEN FORBES CHANDLER ACADEMY OF ART

OPEN
LEH PORT CRANE
LIFT
SHUTTER

The less known the
 more they know about you, resulting upwards in a sustained interest while
 you are in their sights. **QUEST** is a series of cards, printed in quadrants

tropics
 of climate (tropical / temperate)

of different political movements.

...THE WAVING TENTACLES OF A JELLYFISH. IT WAS

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Are both CD4 T-lymphocytes and Macrophage
markers SURVIVIN and CD45RO
FISHable?

book, and you
have a variety of dis-

photographs. In effect, we generate their own images and typography, shoot film, print
— and the
— police pictures.

$$s(1) = 2^{10}, \quad s(2) = 4 \times 10^5$$
 $q = 1.5 \times 10^{-10} \text{ C m}^{-1}$ (b) 0.5 pC

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Although only two new papers were read, and the two authors
presenting the papers were very friendly to each other,
the atmosphere of the conference was very warm and
friendly. The two authors were very friendly to each other
and the two authors were very friendly to each other.

Phone: 703/261-2200 ext. 222 Fax: 703/261-2200 ext. 223

FIRE

ANTI-NEG

THE GUN
SURVIVORS

...with the word of ... and ...



2TH DEGREE BURN



4TH DEGREE BURN



7TH DEGREE BURN



9TH DEGREE BURN

funnels and flasks

all sizes of ink cans

the ink itself

the solvents

tears of joy and rage (their stretch hovers in bonds
that dissipate)

make up a cotinine of tuned drums

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are exotic gouds that smell of ancient stories

A REVOLUTION •

D O N O T M I X
S U R E

the cement floor is

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of mud and rain

the print shop is a jungle endangered & potent

the sound of the press is

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interlocking gears and rollers

are synepated thunderclaps
are bolts of lightning celebrating the indisputable decisiveness of poverty
are the internal organs of the collective inhabitants within the forest

the wanted and the forgotten

before you know it

generations of offspring have come and gone
we are in the midst of a dialogue

with truth and deceit

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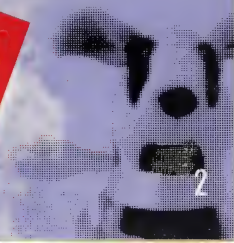
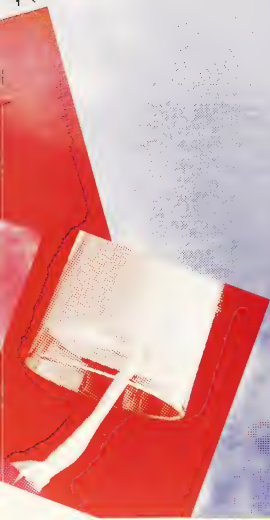
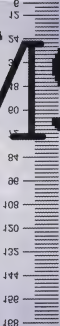


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Design



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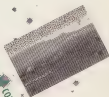
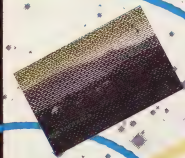




darkrooms

Whereas Warren lives and works in the positive overhead-lit world of opaque art and copy

- create "false" color by taking monochrome source images and mechanically adding "color" filter by film and colorjet printing
- crop mixed & color separates film to "wrong" color film to create unusual color negative effect



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... gently close the door

(which is a sequoia tree).

Leaving behind

the churning orbit of oily gears

The incessant pounding

and lead me out of the jungle

feeding unquestioning leaves

of hardened pulp through the wood of water

ULTRAVIOLET RAY

FLASH COMES

THE



parts for
chrome
manifold

FIRE

2. HOT • TOO FULL • YOU



difference between the substitute and
the substituted way of expression

The essence of a rhetorical figure
is **departure**

to borrow strength, power, yet who else most
ordinarily method of

signification
by itself



unsheathing
revealing



stripping

mim
strip

Remove

stripped

Vertical Praxis.





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language
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Or



Re.move

ABSENCE OF REFLECTION FOR DEFINITION

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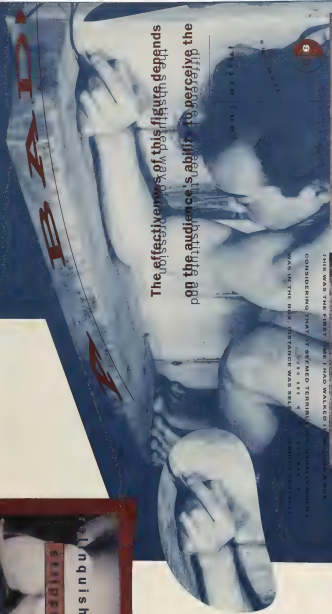
THIS WAS THE FIRST TIME I HAD WALKED IN A BOX

CONSIDERING THAT IT SEEMED TERRIBLE, BUT USUALLY WHEN I
WAS IN THE BOX, DISTANCE WAS BETWEEN ME AND THE OTHERS

relinquishment



BRITISH BROADCASTING CORPORATION



The effectiveness of this figure depends
on the audience's ability to perceive the

MEMORIE

DELIVER

COMPANY
THEOGRAPHERS

AND MEMBERS OF THE BOARD OF DIRECTORS

PROSPECT OF REFLECTION FOR DEFINITION

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newshunt

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The effectiveness of this figure depends
on the audience's ability to perceive the

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collected

DISCUSSION OF THE STATE OF THE ART



THE TYPOCRAFT COMPANY

PRINTERS AND LITHOGRAPHERS

832.6700

THE GRADUATE SCHOOL OF ART

Julie

Holcomb

Printers

Letterpress

For

The

Nineties

Partial

Client

List:

Roger Black

Tom Bassare

Michael Patrick Cronan

Cross Associates

Geisler Associates Graphics

The Gru Group

John Hershey

Thomas Ingalls

Michael Marwaring

Michael Schwab

Sidjakev Berwin & Gomez

Siegel & Gale

S.O.M. Graphics

Ellen Taeney

BBB

Third

Street

Suite 425

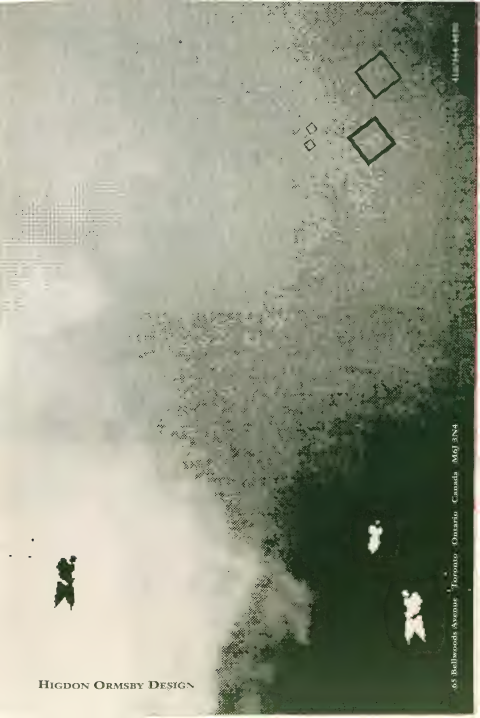
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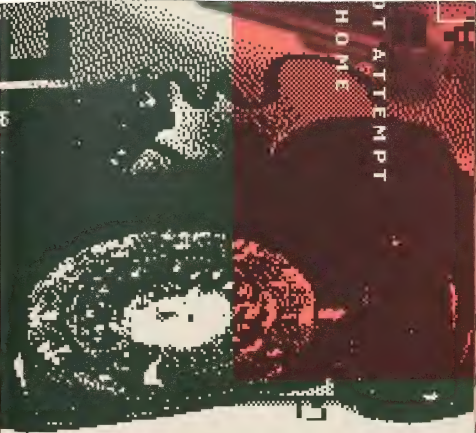
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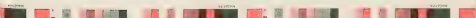
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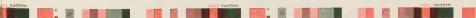


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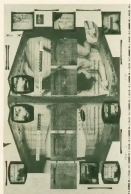
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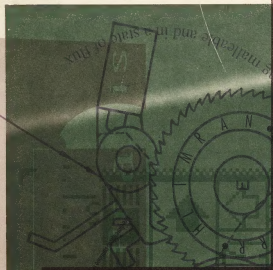
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